“The applicant’s creed is a sincere, comprehensive, non-deferential religious and philosophical system that integrates Christian eschatology, Luciferianism, redemptive theology, and radical creative expression. Central tenets include:

1. Identification of the Second Coming / Morning Star (Revelation 22:16, Isaiah 14:12) with the figure traditionally called Lucifer – understood as the bringer of light, knowledge, and individual divinity, not as an entity of evil. The belief that the Devil has long ago repented, been forgiven, and lives now in Heaven, in his original position as God's most favored angel.

2. The absolute redeemability of every human soul (a direct continuation of Christian grace), expressed through the artistic act of immortalising even the most despised figures (e.g., Richard Kuklinski, historical murderers) rather than discarding them. This is an act of radical forgiveness and transfiguration, not glorification of real world harm. Richard Kuklinski for example, I view as a tragic story of a boy who was very badly hurt growing up, that what happened after was a consequence of the evil done to him. He wanted at his core, to be with his family, it was the main motivation for what he did. Somewhere in that man is something redeemable, and I will not throw him away, as society did. He is immortalized in the songs of the Christ, may he find a path to heaven one day.

"Like Tears in Rain":
https://rumble.com/v44prgk-like-tears-in-rain.html

3. The belief that all creative expression – whether overtly devotional, humorous, shocking, or disturbing – is inherently sacred and constitutes worship. There is no distinction in the applicant’s creed between ‘liturgical’ and ‘non-liturgical’ works; every released song, book, or video is a sacrament.

4. A deliberate aesthetic of confrontation (comparable to historical religious art that depicted violence, hell, or sin – e.g., Bosch, Dante, Goya, or modern artists like Marilyn Manson who use shock to provoke spiritual reflection). Confrontation is not endorsement; it is the chosen method of forcing the listener to examine conscience, authority, and redemption.

5. The applicant has seen violence, got lost in it, attempted to engage in it, and ultimately come to the conclusion that violence is not the correct path. Certain older songs of his were in fact an advocacy of violence, but the applicant has moved on from that. He no longer see's violence as legitimate, nor advocates for it. At times he makes jokes about it, or engages in violent imagery in his songs, but he no longer desires real world violence as an outcome. The same holds true for racism and other vices. It is precisely the journey from one position to the other where you will find the teaching in his works. He believes his creative pursuits are the correct path to channel those feelings into something positive. He has changed, healed, and been redeemed, as he is attempting to do for others. It is the belief of the applicant that his songs will appeal to those struggling with such problems, and in time, as they learn with him, they too can abandon such vices, channel their anger into something positive, find peace, become a better person and lead a better life. The older works are necessary context: without them, the redemptive arc is invisible. They are retained not as endorsement, but as

testament to the transformative power of art and grace.

6. Today I use violent or disturbing imagery only as confrontation—forcing the listener to face human brokenness and then transcend it—exactly as traditional Christian art has depicted the Crucifixion, Hell, or the martyrdom of saints. Confrontation is not advocacy; it is the chosen method of provoking conscience and offering a path out of darkness. It is designed to make you think. To truly confront these issues, look evil in the face, and emerge with your humanity intact.

7. I believe my music reaches precisely those individuals who are still trapped in anger, racism, or violent ideation, and that by witnessing my own publicly documented redemption they too can abandon those vices and channel their pain into creative, peaceful expression. I also do not hold veto over what form that expression holds, as long as they have purified themselves in their real world conduct, the content of their art is immaterial morally. Morally neutral.

These beliefs are sincerely held, comprehensively affect how the applicant lives, and fall squarely within the protected scope of 'creed' under the Ontario Human Rights Code (Amselem, R.C. v. District School Board of Niagara). The respondent is not entitled to impose its own theological or moral standards on which expressions of the applicant's creed are 'acceptable'.

The inclusion of real or fictional violent figures in the applicant's work serves the same redemptive purpose as the Crucifixion scene in Christian iconography: to confront the reality of human brokenness and then transcend it through art and grace. The applicant does not advocate harm; he offers only the forgiveness society denies. This is protected theological expression, not hate speech or promotion of violence."

SWORN REMOTELY by Brendan Rose stated as being located in the City of Toronto, ON., before me at the City of Toronto on November 29, 2025 in accordance with O. Reg 431/20, Administering Oath or Declaration Remotely.

Brendan S. Rose

Brendan Rose

A Commissioner for Taking Affidavits, etc.

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